dualistic spirituality, His dedication to the art of fiction was in Itself an intense personal religion, and he raised the house of fiction as a house of worship. He was a votary of refinement, and in the tales of Isabel Archer, Milly Theals, and Maggie Verver hs dramatised religious experience outside of a creed but well within the redeeming possibilities of true religion. Henry James often spoke of the sense of the past, but history to him was not a mere chronicle of individual and collective contingencies of success and failure, aspiration and frustration; it was a kind of symbolic fulfilment of human culture, and a development of the human archetype from the ancestral Adam to the living man. The sense of the past was important not so much as a backdrop of human action, but as the basis for human participation and spiritual revitalization. James saw in Europe how he himself came at its end, whereas he saw in America how he came at its beginning, and this double perspective of cultural continuity and inter-action was tbe generic content of the historical vision which entered into the archetypes of human refinement. Lambert Strether is the most striking example of the refined Western Man, who finally realises the significance of the present as a flash between two eternities. He achieves a sudden, unsuspected insight into life as the everlasting present, flowing into the textures of his consciousness and making him a master of the youthful present, bringing into the control of his own consciousness the memorable past and the descried future.

Related to James's conception of religion aed history was the idea of an active consciousness enacting an independent life for itself in the resources of an autonomous will which has transcended morality be-yond time and space. Lambert Strether, once again, is the perfect Jamesian illustration of this comprehensive individual growth achieved by total refinement; and his story, as it reveals itself, is a narrative simulacrum of the very processes of refinement, Henry James places, between Strether and his world, concentric circles of awareness; and

by showing how the barriers are crossed by Strether's mind, he illustrates the dynamics of refinement. In his novels, Henry James adopts the technique of the story of the story leading the reader into the problem of the problem, and the passion of the passion, so that, in the final analysis, the reader aesthetically possesses the story, the problem and the passion, alt with the steady discriminating energy of an active consciousness refined into the very truth of life. As *a* corollary to James's interest in the truth behind reality, his artistic expression follows not the links of narrative causation and the patterns of linguistic absolutism; but it enacts for itself an almost new language